

Dark Star

*for mixed voices
S. A. T. B. a cappella*

*text and music
by
Lee McClure*

the text:

Dark Star

Life lives
In the middle of the night
In memories casting shadows
Of a time that rushed forward
Against the invisible walls
Flashing past the Blind
Who could feel, riding under them,
The wave of joy in a broad crest
That curls over knowledge's reef
And runs up the sand
Sliding to the left before
Slipping counterclockwise back
Through crystalline fathoms
Down to where finally
The silence, which slowly
Bending the course of time
Against changing currents
Eludes everything but the

Rising of a dark star
whose
Warning of a twilight
that will
Only too quickly fold
into the
Dawn of day breaking
through the
Surface as it disperses
the
Last shadows remaining
which now being absorbed
Give a slight shimmer
to the
Dappled morning light
Sparsely spreading across the
floor of my room.

This I carry out into the day
For as long as I can,
'Til life lets us join again
Far beyond
The end.

DARK STAR – Text by Lee McClure
As altered for the score
for chorus or quartet, S,A,T,B

Life lives
In the middle of the night
In memories casting shadows of a time
In memories, in memories, in memories
Casting shadows of a time

That rushed forward, rushed forward,
Rushed forward, rushed forward
Against the invisible walls
That were flashing past the blind
Forward against the walls

Against, against the invisible walls
That were flashing past the blind who could,
The blind who could feel riding
Under them the time that rushed
In memories – feel the time that rushed
Against the walls flashing past
The blind in memories that
Rushed forward, rushed forward

Against the invisible walls
Rushed forward
Against the invisible walls
Flashing past the blind who could feel
Riding under them

Under them the wave of joy
In a broad crest
That curls over knowledge's reef and
Runs, runs up the sand
Sliding, sliding, sliding

Counterclockwise back through crystal,
Crystal, crystal, crystal
Back through crystalline fathoms
Down to where, to where, down to where
Where finally

The silence –
Which slowly bending –
The course of time –
Against changing currents –

The silence – the silence eludes –
Everything –
But the rising of a dark star

Whose warning of a twilight
The silence of a dark star
Eludes everything – whose warning –
But the rising of a twilight
The silence that will
Of a dark star eludes everything
Only too quickly – eludes
But the rising of a twilight

Fold into everything that will –
The dawn of a dark star
But the rising . . . whose warning
Warning of a dark star . . .
That will — breaking, breaking
Fold into the dawn of day

Breaking, breaking through the
Surface – as it disperses – – –
The last shadows remaining
Which now – being absorbed
Which now – give a slight shimmer
Give a slight shimmer to

To the dappled morning light
Dappled morning light . . .
Sparsely spreading across –
Dappled morning light
Sparsely spreading across
The floor of my room
The dappled morning light

This I carry out
In to the day
For as long
As I can
Till life
Lets us join again
Far beyond
The End

Dark Star

text & music
Lee McClure

J=80

f *ff* *mf* *Ritard* *f* *ten.* *fff* *p* *J=40*

Soprano: Life lives in the mi-dle of the night in

Alto: Life lives mi-dle of the night

Tenor: Life lives in the mi-dle of the night

Bass: Life lives the night in

J=40

4

mp *tan.*

me-mo-ries casting shadows of a time

in me-mo-ries, in

in me-mo-ries, in

memo-ries— casting— time in

mp *mp* *mp*

Note: in all meter changes, $\text{♩} = \text{♩}$

9

(♩ = 40)

Pg. 2

Ritard *mf* *ff* *gliss.* *♩ = 132*

casting shadows of a time that

ritard *ff* *♩ = 132*

memo-ries, in memo-ries casting shadows of a time that

ritard *ff* *♩ = 132*

memo-ries, in memo-ries casting shadows of a time that

ritard *ff* *♩ = 132*

time that

13

ff *ppp* *ff* *p*

rushed a gainst the in-

ff *ppp*

rushed

ff *mf*

rushed forward rushed forward

ff *p*

rushed forward rushed forward rushed forward rushed forward

mf *cres.*

vi—si-ble walls that were fla—shing past the

cres.

rushed foward rushed foward rushed foward rushed foward

21 *mf* *p* *cres*

Blind a—gainst the in—vi—si-ble

p *cres*

a—gainst a—gainst a—gainst

mf *mp* *p* *cres*

rushed foward a—gainst the walls rushed foward rushed foward

25

(♩=132)

Pg. 24

Handwritten musical score for measures 25-28. The score is written on four staves. The lyrics are: "walls that were flashing past the Blind who could, the a-against the walls flashing past the Blind who could, the rushed forward a-against the walls past the Blind who could, the". The music is in 4/4 time, with a key signature of one sharp (F#). The tempo is marked (♩=132). The score includes dynamic markings: *mf* *cres.*, *f*, and *f*. The notation includes various musical symbols such as notes, rests, and accidentals.

29

Handwritten musical score for measures 29-32. The score is written on four staves. The lyrics are: "Blind who could feel ri-ding un-der them a time that rushed in Blind who could feel ri-ding un-der them a time that rushed in Blind who could feel ri-ding un-der them the wave could Blind who could feel ri-ding un-der them the wave could". The music is in 4/4 time, with a key signature of one sharp (F#). The tempo is marked (♩=132). The score includes dynamic markings: *mp*, *f*, and *mp*. The notation includes various musical symbols such as notes, rests, and accidentals.

me-mo-ries, the Blind who could feel a time that rushed a-
 me-mo-ries, the Blind who could feel a time that rushed a-
 feel ri-ding under them the wave that rushed a-
 feel ri-ding under them the wave that rushed a-

-gainst the walls flashing past
 -gainst the walls past the Blind
 -gainst the walls flashing past in me-mories
 -gainst the walls past the Blind in me-mories that rushed forward-

a-against the in-vi-si-ble walls
 rushed foward rushed foward— rushed foward— rushed foward—

43

fla-shing
 a-against the in-vi-si-ble walls a-
 rushed foward rushed foward rushed foward rushed foward—

(1=132)

Pg. 7

46

Handwritten musical score for measures 46-49. The score is written on four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: "past the Blind who could feel - against the in-vi-si-ble walls the Blind - rushed forward a-against the walls the in-vi-si-ble walls - a-against the walls". The tempo is marked "a poco" and the dynamics include "f", "mf", and "cres".



49

Handwritten musical score for measures 50-53. The score is written on four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: "ri-ding un-der them under them the wave of - joy - who could feel riding under them the wave of - joy - ri-ding un-der them the wave of - joy - flashing past the Blind who could feel ri-ding under them the wave of - joy -". The tempo is marked "f sempre" and the dynamics include "f" and "sempre".



in a broad crest that curls o ver knowledge's

in a broad crest that curls o ver knowledge's

in a broad crest that curls o ver knowledge's

in a broad crest that curls o ver knowledge's

reef and run runs up the sand be

reef and run runs slipping

reef and run runs to the

reef and runs the left be-

* get to "ng" of "slipping" immediately and keep it forte.

59 ($\text{♩} = 132$)

Pg. 9

Ritard ————— $\text{♩} = 80$ Accel *mf* —————

3-fore sliding ritard sliding ritard sliding ritard

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

counter-clock-wise counter-clock-wise counter-clock-wise counter-clock-wise

— fore ———— sliding ———— counter-clock-wise

63

A Tempo ($\text{♩} = 132$)

ff crystal line fathoms f

back thru 3 crystal A Tempo ff

back thru 3 crystal crystal f

back thru 3 crystal crystal f

back thru 3 crystal ff A Tempo crystal f

back thru crystal crystal

67

(♩=132)

Pg. 10

Ritard

back thru crystalline fa-thoms down to where

back thru back thru crystalline fa-thoms down to

back thru cry-stalline fa-thoms down

crystal-line fa-thoms down to where

70

♩=60

♩=44

where

to where fi-nal-ly the si-lence

fi-nal-ly the si-lence

74

(♩ = 44)

Pg. 11

mp which slowly ben di-ng

pp

pp

pp

(n)

(-ce)

the course of time

p*

p*

mp

p

78

pp mp p* p mp p

a- gainst changing current s the silence e

pp

p*

p mp p

(m)

the si-len

* p* = almost inaudible

(♩=44)

83

e-v'ry thing
 -lu des e-v'ry thing
 -lu des e-v'ry thing
 ce si-lence but

86

the ri-sing of a dark star whose
 the ri-sing - ludes
 the si-lence e-ludes

* the attack of new words or syllables = 1^{ary}; all melismas = 2^{ary} in ms. 87-108

(mp) war—ning of a twi—light the si—

(mp) war—ning of a twi—light the si—

(mp) e—v'ry thing — but the — of a dark star—

(mp) the — ri—sing of a dark star

93

-lence e-ludes e—v'ry thing — but the ri—

-lence e-ludes e—v'ry thing

whose war—ning — of a

[97]

(♩ = 44)

Pg. 14

(mp)

Handwritten musical score for system [97]. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "sing of a dark star". The second staff is a piano accompaniment in treble clef with a 4/4 time signature. The lyrics are "the si-lence e-ludes e-v'ry". The third staff is a piano accompaniment in bass clef with a 3/4 time signature. The lyrics are "twi-light that will". The fourth staff is a piano accompaniment in bass clef with a 4/4 time signature. The lyrics are "the". The score includes various musical notations such as notes, rests, and dynamic markings like (mp) and mp.

[101]

Handwritten musical score for system [101]. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "whose war-ning of a". The second staff is a piano accompaniment in treble clef with a 4/4 time signature. The lyrics are "thing but the ri". The third staff is a piano accompaniment in bass clef with a 2/4 time signature. The lyrics are "si-lence e-lu-". The fourth staff is a piano accompaniment in bass clef with a 4/4 time signature. The lyrics are "only too qui-ckly". The score includes various musical notations such as notes, rests, and dynamic markings like (mp) and mp.

(mp) *twi—light—* *that will—*

(mp) *sing* *of a dark*

(mp) *des e—vry—thing*

(mp) *fold in—to the dawn of day—*

108

cres } *poco* — *a* —
Accel } *only too quickly— on—ly too*

cres } *poco* — *a* —
Accel } *star* *whose war—ning*

cres } *poco* — *a* —
Accel } *but the ri—sing— of a dark star whose*

cres } *poco* — *a* —
Accel } *— breaking day breaking day breaking*

III

Pg. 16

(Accel.) *poco*

quickly only too quickly only that will

poco

of a twilight too quickly

poco

war-ning of a twilight that will

day breaking day breaking day break-king

III

on-ly too quickly fold in-to the dawn of

only too quickly fold in-to the dawn of

only too quickly fold in-to the dawn of

day breaking day breaking day breaking dawn of

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in 4/4 time. The tempo is marked *f* (forte) with *cres.* (crescendo) and *Accel.* (accelerando) markings. The lyrics are:

Soprano: day — breaking through — the

Alto: day — breaking thru — the

Tenor: day — breaking thru — the

Bass: day — brea-king breaking thru —

[120] Allegro $\text{♩} = 120$

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in 4/4 time. The tempo is marked *ff* (fortissimo) with $\text{♩} = 120$. The lyrics are:

Soprano: sur — face — as it di-sper — ses

Alto: sur — face — di-sper — ses

Tenor: sur — face surface as — as it di-sper — ses

Bass: breaking thru the surface as it di-sper — ses — the

p *mp* *mf* *mp*
 being ab-so-rbed
p *mp* *p* *mf*
 shadows re-main-ing which
mp *mf*
 which no-w which
mp *mf*
 last which no-w which

127

mf *f* *mf*
 give a slight shi-mmer give a slight
f *mf*
 no-w give a slight
f *mf*
 no-w give a slight
f *mf*
 no-w give a slight

sfz — f — fff
 shimmer — to —
 sfz — f — fff
 shimmer — to —
 sfz — f — fff
 shimmer — to —
 sfz — f — fff
 shimmer — to —
 mp —
 to the

135

mf — mp — mf —
 light — light —
 mf — mp — mf —
 mf — mf —
 dappled morning light
 light

mf

spar—sely—sprea—ding across—

mf

spar—sely—sprea—ding across—

mf

light

mf

light

mf

light

mf

light

mf

light

143

f

da—ppled morning light

mp

da—ppled

f

da—ppled morning light

mp

morning morning morning

f

a—cross the

mp

da—ppled

mf

dappled morning light

f

da—ppled

146 (♩=120)

Pg. 21

f *light* *mp* *spar-sely* *mf* *spreading a-cross* *mp*
mf *light* *mp* *mor-ning* *mf* *light* *mp* *spar-sely*
mf *mor-ning* *mp* *dapple dapple dappled* *mf* *light* *mp* *sparsely spreading a-*
mf *mor-ning* *mp* *mor-ning* *mf* *light* *mp* *spar-sely*

150

f *mf* *p* *mf*
a-cross *the* *floor* *of my*
mf *spreading* *p* *mp* *morning light* *mf* *morning light of my*
mf *-cross the floor* *p* *dapple* *mf* *dappled* *light*
mf *spreading* *p* *dapple* *mf* *dappled* *light*

153 154 155

f *mp* *p* *cres*

room this I

room the dappled morning light this I

spreading a-cross this I carry out

spreading the floor this I carry out

156 157 158

f *sfz* *f*

car ry out in to the

car ry out in to

carry out carry out to

this I carry out this I carry out to

[159] (♩=120)

Pg. 23

Handwritten musical score for measures 159-161. The score is written on four staves. The first staff is for the vocal line, with lyrics "day— for as long—". The second staff is for the piano accompaniment, with lyrics "day— as long". The third staff is for the piano accompaniment, with lyrics "day—". The fourth staff is for the piano accompaniment, with lyrics "day—". The tempo is marked "♩=120". The dynamics are marked "ff" (fortissimo) and "mp" (mezzo-piano). The key signature is one sharp (F#).

[162]

Ritard to end

Handwritten musical score for measures 162-164. The score is written on four staves. The first staff is for the vocal line, with lyrics "as— I can 'til life—". The second staff is for the piano accompaniment, with lyrics "as— I". The third staff is for the piano accompaniment, with lyrics "as long as I can". The fourth staff is for the piano accompaniment, with lyrics "as I". The tempo is marked "Ritard to end". The dynamics are marked "mp" (mezzo-piano), "ritard" (ritardando), and "pp sempre" (pianissimo sempre). The key signature is one sharp (F#).

[165]

Pg. 24

H (Rit.)

lets us join a gain far be
can far be
in to the day lets us join
can far be

[168]

Pronounce "the" as "a" in "about"

H (J=66), p ten. mp p⁴

-yond far be-yond the end.
the end.
far beyond the uh end.
the uh end. fine